QUEEN OF HEARTS

THE GESUALDO SIX

OWAIN PARK

hyperion

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† 23 only

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QUEEN OF HEARTS

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OVER the past few years, it has been a joy to delve further into the rich tapestry of musical works that inspired our earlier album *Josquin's legacy* (Hyperion CDA68379). Choosing the repertoire for a recording is a particularly exciting challenge, requiring careful selection of a handful of pieces that weave together to create a compelling story.

Josquin's legacy explored the cross-currents of texts and the movement of 'Oltremontani' composers (from the Franco-Flemish School who came 'over the Alps' to northern Italy) as they travelled around Renaissance Europe. As we developed our concert programmes for performance, a new thread emerged: music that connected the queenly courts of Europe. There are several fantastic and beautifully illuminated sources containing music written for these courts, and many of them are preserved in the United Kingdom.

On this album, we explore music that venerates the Virgin Mary—the 'regina caelorum'—and that memorializes her terrestrial counterparts, highlighting the interwoven lives of Anne of Brittany, Margaret of Austria, and—in England—Anne Boleyn and Mary Tudor. We feature works which build new upon old, in particular a number of motet-chansons where sacred Latin texts are presented alongside contemporary courtly concerns in the vernacular. Just as medieval Catholic liturgy appropriated the Song of Songs to venerate the Blessed Virgin Mary, motet-chansons allowed court composers to work Song of Songs texts into secular music for the court, blurring the distinction between heavenly and earthly queens.

The concluding piece in our programme is the remarkable *Ego flos campi* by Clemens non Papa, composed for seven voices. Recording this work was a poignant moment for the ensemble, as it was the last track we recorded with our outgoing bass, Samuel Mitchell, who has been with us for seven years. It was wonderful to have Alasdair Austin with us to complete the line-up. We have thoroughly enjoyed putting together this collection, and our particular thanks go to Guy James for his work researching and preparing editions of the music. I hope we have captured something of the intrigue and excitement we feel when singing this repertoire, and look forward to how this programme might develop in the coming years.

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OUR FIRST PERFORMANCES of 'regretz chansons' were inspired by the story of Anne of Brittany (1477–1514), whose heart was broken repeatedly over her lifetime and for whom many songs were written. After her death her heart was removed and stored in a stunning gold reliquary, which miraculously survived the French Revolution and is preserved today in her home city of Nantes. Many chansons mention the heart, especially in the tragic sense applied in 'regretz chansons', and specifically its desires and downfall. Thus our programme came to be titled *Queen of Hearts*.

The first 'regretz chansons' were written for Margaret of Austria (1480–1530), a major musical patron associated with this repertoire. Being connected, by blood or marriage, to many of the most important courts of Europe, Margaret was a powerful and capable leader, and she commissioned a 'chansonnier' (a large book of chansons) for her personal use, which demonstrates both her musical taste and her renown in European courtly circles. This chansonnier (B-Br MS 228), preserved in Brussels, opens with a series of works by Pierre de La Rue, a favourite composer of Margaret's court. La Rue contributes two 'regretz chansons': *Tous les regretz*, probably the earliest such setting, and **Secretz regretz** (track 7), which looks beyond some of the text's typical personal angst and calls for the support of the poet's 'loyaux amis' ('loyal friends'). La Rue uses duets and simple syllabic statements which then overflow to pour out the grief of the text into long, sobbing melismas.

A little further into Margaret's chansonnier we find two settings of *Fors seulement*. This chanson was famously set for three voices by Johannes Ockeghem; parts from his trio were later extracted and used by several composers as a basis for their settings and as material for parody Masses. This in turn established these composers in a fraternity of accomplished and respected peers. The second of the chansonnier's settings of *Fors seulement*, by Antoine Brumel, takes Ockeghem's superius part as an altus line and complements it with a different text in the other parts: **Du tout plongiet** 12. As such, the echoes of Ockeghem's lament fade in and out of focus, carried through the melody in the tenor. Brumel arrests the listener's attention with an incredibly low-lying bass part, plunging into the metaphorical lake of despair. The lowest voice parts do later emerge from these depths to reflect the more hopeful outlook of the text's conclusion, as the poet endeavours to enjoy gifts from the allegorical figure Fortune.

This technique of conflating new and old is also applied in motet-chansons such as Josquin's *Nymphes des bois*, where affairs of the modern court (in the spoken language) are combined with sacred or biblical texts in Latin. There are several such motet-chansons in Margaret's chansonnier, including Compère's **Plaine d'ennuy** / **Anima mea** 4. Here the upper parts duet in French verse above the bass part's Latin text in a manner similar to using chant as a *cantus firmus*—a technique called *cantus prius factus*. As Brumel honoured Ockeghem by borrowing from *Fors seulement*, Compère extracts his tenor part from the Song of Songs motet *Anima mea liquefacta est* by a fellow singer at the Sforza court in Milan, Gaspar van Weerbeke. It befitted Renaissance regents to emphasize their divine right to rule by comparing themselves to biblical royalty such as King David with psalm texts, and King Solomon through the Song of Songs.

More motet-chansons using the *cantus prius factus* technique are preserved in the 'Henry VIII Manuscript', held in the British Library. Alongside these is Antoine de Févin's three-voice setting of **Fors seulement** 20. Févin spurns Ockeghem's chanson and instead opens with an ornamented echo of Matthaeus Pipelare's setting of a woman's lament. In a style redolent of La Rue's *Secretz regretz*, syllabic structure overflows into beautiful descending melismas in Févin's setting, which itself served

as inspiration for later generations of composers including Carpentras, Gombert and Adrian Willaert.

Févin's *Fors seulement* also appears in the beautifully illuminated 'Manuscript 1760', another key European source, which is preserved in the Pepys Library in Cambridge. It contains a preponderance of works by Févin, and was thought to have commemorated either his death in 1511/12 or even that of Anne of Brittany in 1514, before the manuscript was redecorated with French lilies and English roses for probable use as a wedding gift to the English court.

Taking pride of place in Pepys Manuscript 1760 are two canonic settings of texts from the Song of Songs: *Ista est speciosa*, a twelve-part canon by Gascongne; and *Quae est ista?* by Févin. The rest of the compilation is then book-ended by two miniature works by Johannes (Denis) Prioris. The first of these, **Dulcis amica Dei** 14, may have been written upon the death of Févin in 1511/12 and could have been used in place of the 'Libera me' in the Office for the Dead, as called for by the French poet Crétin in his lament for Févin. This brief sacred setting of a Latin 'lauda' text is short enough to be considered a form of 'musical motto' in courtly use and was later quoted or used as a *cantus prius factus* by other French court composers such as Gascongne, Moulu and Certon.

The second work by Prioris recorded here, **Consommo la vita mia** 21, was almost certainly written for—or at least performed upon the death of—Anne of Brittany, as it is referenced by a royal herald as a part of her funeral rites. It sets a secular Italian 'strambotto'—an old verse form constituting a single stanza—and closes Pepys Manuscript 1760. Like Josquin and many other Franco-Flemish composers, Prioris spent time in Italy, serving as chapelmaster for the Duke of Orléans, the future Louis XII of France and the third husband of Anne of Brittany.

Also included in Pepys Manuscript 1760 is Brumel's **Sub tuum praesidium** 1, a simple prayer to Mary for protection that was also set by a small host of other composers such as Obrecht and Cipriano de Rore. Brumel writes for lower voices using simply ornamented homophonic statements in a peaceful setting. The work opens with a typically pithy chordal passage, reminding one of an illuminated initial in a manuscript, before alternating radiant chords with melismatic duets and trios.

Costanzo Festa was one of the few Italian composers of his time considered the equal of the Oltremontani Franco-Flemish composers. His **Quis dabit oculis?** 8 is one of two known settings of a text lamenting the death of Anne of Brittany in 1514, the other being by Jean Mouton. Festa's setting survives under Senfl's name as a reworking for the death of Anne's first husband, Maximilian I. Restored with the original text, Festa's harmony pours out lamentation for the twice-queen of France, and culminates in particularly heartbreaking manner with 'Anna, Anna, requiescat in pace'.

The most famous 'regretz chanson', **Mille regretz** 5, became so after flourishing in print during the middle of the sixteenth century. Whilst there is some debate as to whether the work can be firmly attributed to Josquin, its undeniable beauty and evocative sighing final bars make it one of our favourites. So too of the Holy Roman Emperor, Charles V (1500–1558), who appears to have received a Mass based upon the motet from Spanish court composer Cristóbal de Morales as a gift in 1544. In the opening section, hear how the use of a rising fourth in the top voice, which gradually moves higher and higher, lends a sense of pining. Towards the end, this pattern is reversed, and the interval is reached through stepwise motion, almost as if the narrator has given up and started trudging slowly away.

Mouton's **De tous regretz** 19 survives in a print from 1538 by Moderne in Lyons, but stylistically it belongs alongside the other 'regretz chansons' from the earlier sixteenth century. Duet textures melt into homophony in this simple

but affecting example. Mouton is heavily represented in most of the key French sources and was at Anne's court alongside Ockeghem, Compère and Févin. Upon Févin's death, in 1512 Mouton wrote *Qui ne regrettoit*, a title that may echo Févin's tenure at the French court, surrounded by 'regretz' settings.

Printed by Andrea Antico alongside Mouton's *Qui ne regrettoit* in Venice in 1520 is Antonius Divitis' **Ista est speciosa** 13. Antico's *Motetti novi e chanzoni franciose* contains both sacred works in Latin and secular works in French by a number of the great French court composers and was probably organized by Adrian Willaert, who is thought to have been taught by Mouton. *Ista est speciosa* is a smart four-part canonic setting with an additional freewheeling tenor part that plays around the rigid canon. It transcends 'canon as a composing exercise' and produces a rare and surprising cadential figure in the bass. Divitis worked as Anne of Brittany's *maître de chapelle* and continued to work at the French court after her death.

The third key French source is commonly referred to as the 'Anne Boleyn music book' and is preserved at the Royal College of Music in London. Anne Boleyn grew up in modern-day Belgium and became a maid of honour to Margaret of Austria, under whose auspices she developed her skills in music. Containing a mix of mainly Marian motets and chansons, her music book includes several works by Josquin, including **Praeter rerum seriem** 2, a rare musical example that is set apart from the regular Marian devotions, dealing instead with the mysteries of the Incarnation. This magnificent quasi-symphonic work opens with the three lowest voices solemnly illuminating the text, a bass duet accompanying the *cantus firmus*-like tenor; this is then answered by a similar distribution of three upper parts. The seriously impressive architecture of the work—one of Josquin's grandest motets—belies moments of tenderness and grandiosity in alternation.

Displaying a different, more echt canonic approach to a *cantus firmus*, Jean Lhéritier's **Salve regina** 16 was published in Paris by Attaingnant in 1535 but was probably written well before that. Relatively little is known about Lhéritier's career other than a likely stint in Rome and a possible Ferrarese connection. The edition of his *Salve regina* recorded here aims to highlight some of the ornamented chant techniques typical of Lhéritier's other works, often inverting the melodic shape of the chant. Reminiscent of La Rue and Févin, the text-setting often starts out syllabically before dissolving into dense but beautiful melismas. More proof of Lhéritier's place in this courtly repertory is that his sole surviving Mass is a parody Mass on a chanson by Févin: *On a mal dit de mon amy*, preserved in Pepys Manuscript 1760.

In addition to many works by the great Josquin, Anne Boleyn's music book also features our other old friends at the courts in modern-day France: Févin, Mouton, Compère and Brumel. Found next to Brumel's *Sub tuum praesidium* is Mouton's **Tota pulchra es** 15, yet another Marian/Song of Songs combination. A miniature gem, *Tota pulchra es* is written for lower voices and shows off Mouton's complete control of harmony and pathos. The crowning central minor cadence is one of our favourite moments in the repertory.

Brumel's **Sicut lilium** 6 is another Song of Songs setting presented in Anne Boleyn's music book and it bears enough similarity to have possibly been inspired by Prioris' *Dulcis amica Dei*, especially in the falling thirds of the opening phrases. In another perfect miniature, Brumel reflects the delicacy of the flower depicted in the text with his simple but elegant setting.

Anne Boleyn left the court of Margaret of Austria in 1514 to attend to Mary Tudor, who was then on her way to marry Louis XII and thus become his third wife, following the death of Anne of Brittany. Written specially for this recording, Owain Park's **Prière pour Marie** 11 sets a prayer reportedly

uttered by French peasants during Mary's journey to the wedding and beautifully reflects upon the blurring of the boundary between queens terrestrial and celestial: 'Marie au ciel et Marie en la terre.'

Ninfea Cruttwell-Reade's **Plaisir n'ai plus** 18, also specially commissioned for this recording, sets Clément Marot's poetry of *c*1532. Marot was part of the circle of court poets surrounding Anne of Brittany and was influenced by Marguerite d'Alençon (later Marguerite de Navarre), and his poetry explores themes very familiar to 'regretz chansons' but from a male perspective, longing after a lost 'Dame de valeur'. Cruttwell-Reade describes her work as being influenced by monodic psalm-singing, but she then expands and transcends the harmony of the early Renaissance to explore the *seconda pratica*, recomposing cadential figures favoured by Monteverdi and Gesualdo, before pushing this yet further in chromatic twists and turns.

The final two works on this album are later examples of 'regretz chansons' and Song of Songs settings by the familiar pairing of Gombert and Clemens non Papa. Sometimes more strongly associated with their work in Spain, both these Franco-Flemish composers were heavily influenced by the French courts. Gombert chooses the same text as Brumel, **Tous les regretz** 22, but extends Brumel's compass by expanding to six voices. Published by Susato in Antwerp in 1544 in a book of exclusively French chansons alongside music by Willaert, Josquin and others, it shows the lasting affection and demand for 'regretz chansons' and showcases Gombert's stylistic harmonic language, as affecting in this chanson as in his motets.

Ego flos campi 23 by Clemens non Papa was published in 1555 by Phalèse. The product of a later generation of Song of Songs motets and noticeably more dense, with seven vocal parts, it justly remains one of Clemens' most famous and lauded settings. Masterful permutations and combinations of upper and lower voices give the work plenty of air and space in an almost polychoral manner. Belying its largely syllabic text-setting, this motet beautifully evokes the living waters flowing forth from Lebanon.

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1 Sub tuum praesidium BRUMEL

Joseph Wicks, Josh Cooter, Samuel Mitchell, Owain Park

Sub tuum praesidium confugimus, sancta Dei genitrix;	*To your protection we fly, holy mother of God;*
nostras deprecationes ne despicias in necessitatibus meis,	*do not spurn our prayers in our time of need,*
sed a periculis cunctis libera nos	*but from all perils set us free,*
semper virgo Maria benedicta.	*ever blessed virgin Mary.*

HYMN TO THE BLESSED VIRGIN MARY

Praeter rerum seriem JOSQUIN

Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

2 Praeter rerum seriem	*Beyond the order of this world,*
Parit Deum hominem	*the virgin mother bore God*
Virgo mater.	*in human form.*
Nec vir tangit virginem,	*And no man touched the virgin,*
Nec prolis originem	*nor did the father*
Novit pater.	*know the child's origin.*
3 Virtus Sancti Spiritus	*By the power of the Holy Spirit*
Opus illud caelitus	*that work was from heaven*
Operatur.	*achieved.*
Initus et exitus	*Who can fathom*
Partus tui penitus	*the profundity of your labour's*
Quis scrutatur?	*beginning and its end?*
Dei providentia	*God's providence,*
Quae disponit omnia	*which has ordered everything*
Tam suave:	*to such perfection:*
Tua puerperia	*guide your children*
Transfer in mysteria,	*into the mysteries,*
Mater ave.	*mother, hail.*

4 Plaine d'ennuy / Anima mea COMPÈRE

Guy James, Josh Cooter, Owain Park

Plaine d'ennuy de longue main attainte
De desplaisir en vie langoureuse,
Dis a par moy que seroit bien heureuse
Se par la mort estoit ma vie estainte.

Filled with boredom at long waiting,
with unhappiness at idle life,
tell me how I might be happy
if by death were my life to be ended.

bassus
Anima mea liquefacta est.
Filiae Jerusalem,
nuntiate dilecto meo quia amore langueo.

bassus
My soul melted.
Daughters of Jerusalem,
tell my beloved that I languish from love.

after SONG OF SONGS 5: 6–8

5 Mille regretz JOSQUIN

Guy James, Joseph Wicks, Josh Cooter, Owain Park

Mille regretz de vous habandonner
Et d'eslonger vostre fache amoureuse.
J'ay si grand dueil et paine douloreuse
Qu'on me vera brief mes jours definer.

A thousand regrets to leave you
and to be far from your loving face.
I suffer such deep sorrow and grievous pain
that soon I will end my days.

JOSQUIN DES PREZ (*c*1450/55–1521)

6 Sicut lilium inter spinas BRUMEL

Guy James, Josh Cooter, Michael Craddock, Samuel Mitchell

Sicut lilium inter spinas
sic amica mea inter filias.

As a lily among thorns
so is my beloved among women.

SONG OF SONGS 2: 2

7 Secretz regretz LA RUE

Guy James, Joseph Wicks, Josh Cooter, Samuel Mitchell

Secretz regretz de nature enemis,
Par grief tourmens mon penser ont transmis
De tout plaisir en deuil et desplaisance ;
Si de brief temps je n'ay resjoussance
Par le secours de mes loyaux amis.

Secret regrets at hostile nature,
by tormenting grief my mind has been turned
from all pleasure to misery and unhappiness;
if in a short time I have no joyfulness
through the help of my loyal friends.

Quis dabit oculis? FESTA

Guy James, Joseph Wicks, Josh Cooter, Samuel Mitchell

8 Quis dabit oculis nostris fontem lacrimarum?
Et plorabimus die ac nocte coram Domino?
Britannia, quid ploras?
Musica, sileat.
Francia, cur deducta lugubri veste
maerore consumeris?

Who will give to our eyes a well of tears?
And shall we weep day and night before the Lord?
Brittany, why do you lament?
Music, let it be silent.
France, why dressed in clothes of mourning
do you waste away in sorrow?

9 Heu nobis Domine, defecit Anna,
gaudium cordis nostri.
Conversus est in luctum chorus noster,
cecidit corona capitis nostri.

Woe to us, Lord, for Anne is gone,
the joy of our hearts.
Turned to mourning is our song,
and the crown has fallen from our heads.

10 Ergo ululate pueri, plorate sacerdotes,
ululate senes, lugete cantores,
plangite nobiles, et dicite:
Anna, Anna, requiescat in pace.

Therefore cry out, children; weep, priests;
cry out, old men; mourn, singers;
lament, noblemen; and say:
Anne, Anne, rest in peace.

11 Prière pour Marie PARK

Guy James, Owain Park, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Comme la paix entre Dieu et les hommes
Par le moyen de la Vierge Marie
Fut jadis faicte, ainsi a present sommes
Bourgeois François déchargez de nos sommes,
Car Marie avec nous se marie.
Justice et paix auprès d'elle
Au parc de France et pays d'Angleterre,
Puis que le lien d'amours tient l'armoirie.
Acquis avons, pour nous nul n'en varie,
Marie au ciel et Marie en la terre.

As peace between God and man
by means of the Virgin Mary
once was made, so now are we
French people relieved of our burden,
because Mary with us is married.
Justice and peace follow her
through French fields and English pastures,
for the ties of love hold arms in check.
May what has been granted us never be lost,
Mary in heaven and Mary on earth.

PIERRE GRINGORE (*c*1475–1538)

12 Du tout plongiet / Fors seulement BRUMEL

Joseph Wicks, Josh Cooter, Samuel Mitchell, Owain Park

Du tout plongiet au lac de desespoir,
Trouvé me suis sans attente n'espoir
D'avoir jamais des biens de Fortune ;
Mais, se trouver puis sçayson oportune,
Je me assairay d'en quelque chose avoir.

Wholly plunged into the lake of despair,
I am left without expectation or hope
of ever having the benefits of Fortune;
but, if I can find the right moment,
I will endeavour to have some.

altus
Fors seulement l'atente que je meure,
En mon las cueur nul espoir ne demeure,
Car mon malheur si tresfort me tourmente
Qu'il n'est douleur que par vous je ne sente,
Pource que suis de vous perdre bien seure.

altus
Simply waiting until I might die,
in my weary heart no hope remains,
for my misery so much pains me
that there is no grief which by you I do not feel,
because I to lose you am certain.

13 Ista est speciosa DIVITIS

Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Ista est speciosa inter filias Jerusalem,
sicut vidistis eam, plenam caritate et dilectione.

This one is beautiful among the daughters of Jerusalem,
as you have seen her, full of love and joy.

14 Dulcis amica Dei PRIORIS

Guy James, Joseph Wicks, Michael Craddock

Dulcis amica Dei,
Rosa vernans, stella decora,
Tu memor esto mei
Dum mortis venerit hora.

Sweet companion of God,
rose blooming, beautiful star,
be mindful of me
when comes the hour of death.

15 Tota pulchra es MOUTON

Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park

Tota pulchra es, amica mea,
et macula non est in te.

SONG OF SONGS 4: 7

You are wholly beautiful, my love,
and there is no blemish in you.

Salve regina LHÉRITIER

Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

16 Salve regina misericordiae:
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Evae.
Ad te suspiramus,
gementes et flentes in hac lacrimarum valle.

Hail, queen of mercy:
life, sweetness, and our hope, hail.
To you we cry, the exiled sons of Eve.
To you we sigh,
groaning and weeping in this vale of tears.

17 Eia ergo advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum benedictum fructum ventris tui
nobis post hoc exsilium ostende.
O clemens, o pia,
o dulcis virgo Maria.

Come then, our advocate,
turn those pitying eyes towards us.
And show us, after this exile, Jesus,
the blessed fruit of your womb.
O clement, O holy,
O sweet virgin Mary.

ANTIPHON TO THE VIRGIN MARY FROM TRINITY UNTIL ADVENT

18 Plaisir n'ai plus CRUTTWELL-READE

Guy James, Owain Park, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Plaisir n'ai plus, mais vis en déconfort.
Fortune m'a remis en grand douleur.
L'heur que j'avais est tourné un malheur :
Malheureux est, qui n'a aucun confort.

Pleasure I have no longer, but a life of discomfort.
Fortune has dealt me a great sorrow.
The time that I had has turned to misfortune:
unhappy is he who lacks all comfort.

Fort suis dolent, et regret me remord,
Mort m'a ôté ma Dame de valeur.
L'heur que j'avais est tourné en malheur :
Malheureux est, qui n'a aucun confort.

Deep is my mourning, and regret consumes me;
Death has robbed me of my precious Lady.
The time that I had has turned to misfortune:
unhappy is he who lacks all comfort.

Valoir ne puis, en ce monde suis mort.
Morte est m'amour, dont suis en grand langueur.
Langoureux suis, plein d'amère liqueur,
Le cœur me part pour sa dolente mort.

I can be of no worth, to this world I am dead.
Dead is my love, and great my languor.
Languishing, I am filled with a bitter cordial;
my heart breaks at her sorrowful death.

CLÉMENT MAROT (1496–1544)

English translation by NINFEA CRUTTWELL-READE

19 De tous regretz MOUTON

Guy James, Joseph Wicks, Josh Cooter, Samuel Mitchell

De tous regretz ung tout seul me tormente
Et le support ne puys plus soubstenir.
Triste seray sans joye maintenir,
Jusques a ce qu'auray qui me contente.

Of all regrets just one torments me
and bearing it I can no longer manage.
Sad will I be without joy to hold,
until I have what contents me.

20 Fors seulement Févin

Guy James, Joseph Wicks, Samuel Mitchell

Fors seulement la mort sans aultre l'atente que je meure,	*Simply waiting until without more ado I might die,*
En mon las cueur nul espoir ne demeure,	*in my weary heart no hope remains,*
Car mon malheur si tresfort me tourmente	*for my misery so much pains me*
Qu'il n'est douleur que par vous je ne sente,	*that there is no grief which by you I do not feel,*
Pource que suis de vous perdre bien seure.	*because I to lose you am certain.*

21 Consommo la vita mia Prioris

Guy James, Joseph Wicks, Josh Cooter, Samuel Mitchell

Consommo la vita mia poco a poco,	*I eat up my life little by little,*
et non audar demandare de la mercede.	*and I dare not ask for any reward.*

22 Tous les regretz Gombert

Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

Tous les regretz quonques furent au monde,	*All regrets there have been in the world,*
Venez vers moy quelque part que je soie.	*come to me wherever I may be.*
Prennez mon cueur en sa douleur parfonde	*Take my heart in its grief profound*
Et le fendez que soudainement la voye.	*and break it so that suddenly she sees.*

23 Ego flos campi a 7 Clemens non Papa

Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

Ego flos campi et lilium convallium:	*I am the flower of the field and the lily of the valley:*
sicut lilium inter spinas	*as a lily among thorns*
sic amica mea inter filias;	*so is my beloved among women;*
fons hortorum	*like a garden spring,*
et puteus aquarum viventium	*and the well of living waters*
quae fluunt impetu de Libano.	*that flow swiftly down from Libanus.*

SONG OF SONGS 2: 1–2; 4: 15

The Gesualdo Six

The Gesualdo Six is an award-winning British vocal ensemble comprising some of the UK's finest consort singers and directed by Owain Park. Praised for imaginative programming and impeccable blend, the ensemble formed in 2014 for a performance of Gesualdo's *Tenebrae Responsories* in Cambridge and has gone on to perform at numerous major festivals across the UK, Europe, North America, Colombia, Australia and New Zealand.

Notable highlights include a concert in the distinguished Deutschlandradio Debut Series, performances in renowned venues including Wigmore Hall (London), Miller Theatre (New York) and the Sydney Opera House, and a BBC Proms debut in 2023. The ensemble has collaborated with Fretwork, the Brodsky Quartet and Matilda Lloyd, and tours a work of concert-theatre titled 'Secret Byrd' with director Bill Barclay.

The Gesualdo Six is committed to music education, regularly hosting workshops for young musicians and composers. The ensemble has curated two composition competitions, with the most recent edition drawing entries from over 300 composers around the world. The group recently commissioned new works from Shruthi Rajasekar and Joanna Marsh, alongside *coronasolfège for 6* by Héloïse Werner.

The ensemble has harnessed the power of social media to make classical music accessible to millions worldwide, creating captivating videos in beautiful locations while on tour. The group released its debut recording *English Motets* on Hyperion in 2018 to critical acclaim. This has been followed by six further albums (*Christmas*, *Fading*, *Josquin's legacy*, Gesualdo's *Tenebrae Responsories for Maundy Thursday*, *Lux aeterna* and William Byrd's Mass for five voices) and most recently *Morning star*.

Owain Park

Owain Park was born in Bristol in 1993. As well as directing The Gesualdo Six, he maintains a busy schedule of conducting projects with ensembles including the Southbank Sinfonia, the BBC Concert Orchestra, Ensemble La Sportelle and Capella Cracoviensis. Owain is Principal Guest Conductor of the BBC Singers and formerly Musical Director of Cambridge Chorale.

Owain's compositions are published by Novello and have been performed internationally by ensembles including The Tallis Scholars and the Aurora Orchestra. While at Cambridge University he studied orchestration with John Rutter, before undertaking a master's degree in composition. He is Composer-in-Residence for the London Choral Sinfonia, and was one of BBC Radio 3's '31 under 31 Young Stars 2020'. An album of his compositions recorded by The Choir of Trinity College Cambridge was nominated for the 2019 BBC Music Magazine Awards. In 2023, *Battle Cry*, a collaborative album by mezzo-soprano Helen Charlston and theorbo player Toby Carr featuring Owain's composition as the title track, won the Gramophone Award for Best Concept Album.

Owain is a Fellow of the Royal College of Organists (FRCO) and was awarded the Dixon Prize for Improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge. He was a Tenebrae Associate Artist for two seasons and has worked with ensembles such as The Sixteen, the Gabrieli Consort and Polyphony. Owain is a keen gardener, and when he's not on stage he can be found raking, pruning, or picking cherry tomatoes.

'Ingeniously programmed and impeccably delivered, with that undefinable excitement that comes from a group of musicians working absolutely as one'

GRAMOPHONE

Also available from The Gesualdo Six

English Motets *CDA68256*
works by Byrd, Cornysh, Dunstaple, Gibbons, Morley, Parsons, Sheppard, Tallis, Taverner, Tomkins & White

'It's all exquisitely done, collegiate smoothness and blend to the fore … Weavers of rich and plangent tapestries, The Gesualdo Six meld style and substance with beguiling sure-footedness. An auspicious debut' (*BBC Music Magazine*)

Christmas *CDA68299*
works by Bach, Daley, Frances-Hoad, Handl, Harvey, Hassler, Holst, Kirkpatrick, Park, Pierpont, Praetorius, Rathbone, Rutter, Tallis & Vaughan Williams

'An elegant blend of old and new' (*BBC Music Magazine*) 'A delightful and informative listening experience' (*Choir & Organ*) 'It really is miraculous!' (*BBC Record Review*)

Fading *CDA68285*
works by Blok-Wilson, Byrd, Gesualdo, Gombert, Hildegard, Lobo, Marenzio, Marsh, Park, Rimkus, Seers, Tallis, Tormis & Tye

'The Gesualdo Six are the real deal. Far from fading, they're just coming into focus' (*Gramophone*) 'Precision, warmth, power and delicacy united' (*Limelight*, Australia)

Josquin's legacy *CDA68379*
works by Brumel, Compère, Févin, Isaac, Josquin, La Rue, Lhéritier, Mouton, Ockeghem & Willaert

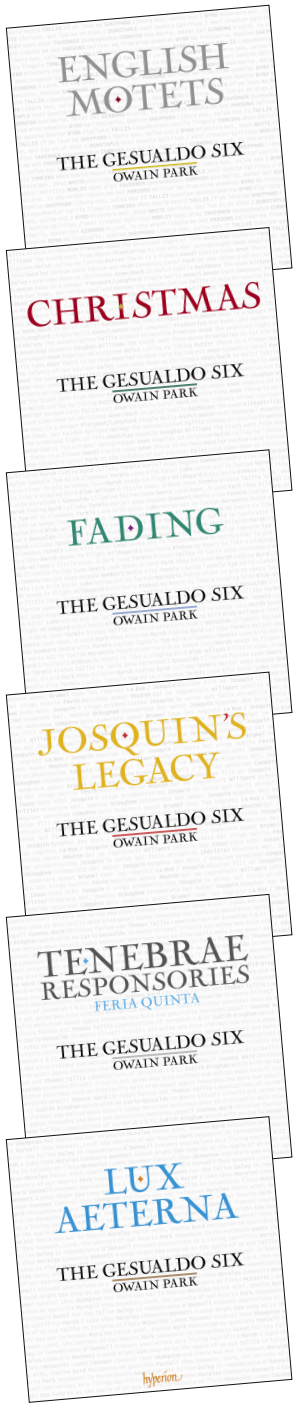
'The Gesualdo Six are well placed to record this music … I love anthologies, and I love this particular one … that countertenor sound, it's out of this world' (*BBC Record Review*)

Gesualdo: Tenebrae Responsories for Maundy Thursday *CDA68348*
plus works by Bingham, Tallis & Ward

'Here The Gesualdo Six tackle two of Renaissance polyphony's warhorses … one has to applaud the element of risk-taking in their performance' (*Gramophone*) 'In sum, these are accounts of haunting beauty—warmly recommended' (*BBC Music Magazine*)

Lux aeterna *CDA68388*
works by Bennett, Byrd, Cox, Daley, Guest, Marsh, McKevitt, Morales, O'Donnell, Park, Purcell, Skempton, Tallis & Tavener

'As always with The Gesualdo Six, the thing that strikes one most forcibly on first listening is the ensemble's extraordinary vocal blend' (*Gramophone*) 'Perceptively and sensitively performed with outstanding musicality. Quite simply exquisite' (*Yorkshire Times*)



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